

Swedish Gymnastics Cont'd:

SLOW LEG: Stand. Feet close and open..heels raise and lower.

LEAPING: 1. Hopping on R foot touch floor (walk A) with left.
2 Touch knee. 3. Touch floor. 4. Touch knee. Now jump forward and crouch. 5 Step L on floor. 6 Swing R foot forward with spring and land in crouch position. 7 Spring up, 8 Right about turn. Now facing rear. Repeat starting R.

BREATHING: Relaxed stoop stand breathe out. T raise breathe in.

EXIT: Files turn in and face each other in two's, all take toe stand and raise arms to a high reach forming a wide archway. Leaders turn and skip out under archway, head erect.

In teaching this table at first, the files should work together. When proficient the files can alternate the arm and body movements.

The exercises should be taken through. Gradually build the exercises up as the lessons progress. It may be as well to teach two numbers at first but as soon as the exercises are known the class should follow the leaders until they feel the rhythm throughout the room and have no word after the first command.

----- HISTORY OF SWEDISH GYMNASTICS -----

The founder of the S.G. is Pehr Henrik Ling (1776-1839). Ling received his first instruction in gymnastics at Nachteggall's School in Copenhagen. Later he conducted a "Fencing Academy" at the University at Lund; due to his very low salary he was forced to seek extra work and opened a school for gymnastics. Ling was very successful in his last endeavour and travelled from town to town in Sweden, organizing gymnastics. He was one of the first, who, through gymnastic exercises, corrected bodily defects. In order to make gymnastics known throughout Sweden it was necessary to establish a teachers' course the "Royal Gymnastic Central Institution", of which Ling was the head until his death. Ling loved youths and his whole life was one continual struggle for the introduction of gymnastics in the Swedish schools. Swedish Gymnastics are used by most military training colleges, and consequently very much disliked by the young people. Ling should not be blamed for this; his military exercises are only part of his system. What happened was, that drill majors took over school gymnastics and brought with them the military discipline. Ling wanted to give children education through gymnastics; he stressed playing in the open air, track and field etc. He says in one of his rare books "The fresh air is our source of life". Ling's methods of teaching were very interesting and refreshing and it can be blamed only on teachers if "Swedish Exercises" are dreary and tiresome and without mental and physical stimulation.

TUMBLING.

By Jerry Mathisen.

In tumbling, we enter a practically inexhaustible field for a variety of stunts, and a whole book may easily be written on the subject. However, as we are to deal with the four different aspects of tumbling--springboard, mat tumbling, acrobatics, and tumbling with a partner, we shall confine ourselves to a comparatively short course, which may be enlarged upon as progress is made. Once the elementary and some advanced tumbling is mastered, the instructor's own imagination is the only limit for the number of combinations which may be formed. Tumbling is an activity which appeals to practically everybody, due undoubtedly, to a psychological factor--the element of play, which enters into this activity. As tumbling has great physical value in developing strength, co-ordination and flexibility, some time in every gymnasium hour should be devoted to it. In teaching advanced tumbling, a tumbling net or belt should be used, preferably. If this is impossible, the instructor must take great care in order to avoid accidents.

Mat Tumbling:

The beauty of mat, or any other tumbling, can come out only when perfect form is displayed, and it is far better to do a simple stunt perfectly, than a more spectacular stunt in poor form. The most usual signs of poor form are bent knees, when they should be straight, and toes not pointed. These mistakes the instructor must continually impress upon the members, until finally the correct method becomes a reflex-habit.

Forward Rolls: 1. Standing-plain:

Both hands placed on mat, head lowered down to chest, stooping forward landing on the back of the neck, rolling forward to standing. Legs together and straight until they are quickly bent under the body in the last part of the roll.

2. Standing--one leg:

As in 1. stand on one foot, land on same. The other leg must be kept straight and toes well pointed, and should be lowered simultaneously when coming to erect position.

3. Standing--clasping knees:

From standing to squat position--both hands clasping knees.

4. Running forward:

Take off on both feet, hands breaking the fall, head held well down to chest.

5. Running forward--one leg:

As in 2. Only take off on both feet.

6. Dive forward roll:

Take off on both feet, dive for height or length, hands breaking fall, head well down to chest.

7. Running forward roll-dive:

Fast sprint--short forward roll, the increased impetus of this stunt may be used as preparation for dive to: Handstand--to reverse chestroll--to flying handspring--forward somersault.

As the forward rolls are widely used in connection with many other activities in the gymnasium, such as the "finish off" on springboard tumbling, and in connection with dismounting in vaulting, etc., they should be learned

in proper form.

Backward Rolls: 1. Standing plain:

Back against the mat, body leaning back, straight legs, hands touching mat first, rolling back over, the hands are placed behind the shoulders, palms against mat, arms assisting by a vigorous push. This stunt is easily learned through the squat sitting position, when the legs may be used for a good backward push.

2. Extension roll:

Preparation as above, when well over on the shoulders, the arms give a vigorous push at the same time as the head is snapped back, with accompanying hollow back, to a momentary handstand. A common error is that the head is snapped back too late.

Forward and backward rolls can form any variety of combinations which should be quite unnecessary to explain in detail.

Cartwheels: 1. Standing:

Must be practised both right and left. Astride position, preparation: Lean well over to opposite side, arms sideways. For illustration: Cartwheel right, in this case a very strong push is needed by the right leg to bring the body up and over. The left arm should not swing forward in front of the face, but be brought in a straight line over the head. The hands and the feet should be evenly spaced.

2. Running:

In running cartwheel as in many other stunts performed with sprints, a certain preparation takes place, which is usually overlooked by most instructors, and as this preparation is very important in learning the stunts more quickly and better, it would be well to note this. The last part of the sprint should be a double hop on the one foot so as to bring the other leg up and the body leaning well backward. In this manner much more weight and momentum are gained. For example: Running cartwheel right. A double hop is executed on the left foot, which brings the right leg up and the right leg is then placed on the mat for the final push off, which must be vigorous.

Round Off: "Round off" is performed as a cartwheel; only in this case the hands are placed well together and nearly simultaneously upon the mat. A $\frac{1}{2}$ turn is executed so that the landing with both feet is facing opposite to the sprint. This stunt is used as a preparation for back handspring, back somersault, or it may be used as preparation for plain back rolls or extension rolls.

Flying Cartwheel: This is similar to "running cartwheel", but a faster sprint is required. The take off is executed as a dive and both hands land on the mat at practically the same time.

Head Stand: The hands and the head should be so placed on the mat that they form a large triangle, and the performer should rest on the top of his head. Common errors are the hands and head being placed too close together and that the forehead is used.

Elbow Stand: The forearms are placed nearly parallel on the mat. The tip of the shoulders should be forward, so they reach a line in the middle of the forearm. Head must be held high, and the back arched.

Hand Stand: This stunt needs a great deal of practice. As in the elbow stand, the shoulder tips should be leaning forward so that they reach

Tumbling--3.

a line above the fingertips. Head must be held high and the back arched. Shoulders and elbows should be slightly flexible. In swinging up to handstand, first bring one foot forward, shifting weight to other foot, then swing the free leg backward, upward, and spring off the other foot. Later when the handstand is mastered, one may jump off both feet, or take a dive into handstand.

Shoulderspring: (from standing position). Lean body forward and place hands on mat. Lower head towards chest and lean further over to rest on the base of the neck. With a forceful swing forward of the legs and a strong push with the arms, come to a standing position.

Shoulderspring: (from sitting position). Roll back to shoulder rest position. Place hands, palms down, behind shoulders on mat, proceed as above.

Headspring: (Standing). For beginners single foot take off. Swing free leg forward in preparation, then backward-upward as a spring is taken off the other foot. The arms with hands at shoulder width break the fall until head is lowered to mat. The hips should lean well forward (in the motion of the spring). The impetus of the leg swing and the push off with the arms bring the body to standing position.

Headspring: Continuous: As above, but take off on both feet.

Headspring Running:

With the take off on one foot, the sprint is terminated with a double hop on one foot as the free leg is raised forward and the body is leaning backward in order to give momentum to the take off. With double take off, the sprint is terminated with a leap onto both feet. In both cases, the arms are raised above the head.

Elbowspring: (standing) Preparation just as for standing head spring. Forearms are placed alongside each other with hands grasping. The arms in this position should always be raised above the head in order to make sure that the head will clear the hollow or circle formed by the arms. (Running) Preparation just as for running head spring.

Handspring: (standing) Preparation just as for standing head spring. The elbows are bent somewhat and then straightened quickly. Head must be kept well backward.
(Running) Just as for running headspring, single or double foot take off.
(Flying) Take off on both feet, a dive is preceding the handspring.
(Straight arms) As the foregoing but no bend in the elbows allowed.

Handspring, one arm: One hand preferably placed in the small of the back. The balance must be controlled momentarily over the other arm.

Somersault: Running forward, top speed. The sprint terminates in a leap onto both feet, with body inclined backward at the same time as the arms are raised. The elbows and head must be well "tucked".

Tumbling--4.

Back Handspring: Preparation: Raise well up on toe, with arms extended above head. Through a quick squat position, the arms are flung downward-backward. The balance of the body should be slightly off point backward so that when the legs are straightened and the arms flung back with the head, the backward pull of the body will assist in bringing the body back over onto the arms. A back handspring is usually executed with a "round off" as preparation, but each part must be well mastered before this combination should be tried. Back handspring must never be practised unless someone who knows it is there to support. If no tumbling belt is available, the best way to protect is by two joining hands, and the hands nearest to the one practising, should be joined to leave the outside arms free to support under the shoulder.

Back Somersault: Preparation as for handspring, only the point of balance must be even more inclined backward. Immediately after take off, a "tuck" position with the knees well drawn up, is taken. For support, the same as for back handspring, applies.

SPRINGBOARD TUMBLING.

By Jerry Mathisen.

The most efficient way to use the springboard so as to get the maximum spring out of the board is to finish the sprint with a leap off the floor in front of the board and land with both feet together at the very end of the board. For certain vaults such as "squat" and "straddle vault", and others that do not require a very forceful take off, it is advisable to take off close to the middle of the board, otherwise the vault is spoilt by too much momentum of the body.

To avoid accidents, the utmost care must be taken when teaching beginners to do forward and backward somersaults. They should not be allowed to even try these stunts until they are very familiar with the spring of the board.

Plain Leap: This leap should be practised to get used to the board. After, or at the finish of the sprint, a leap is taken from the floor onto the end of the board. The arms may be held in various positions, but the body must at all times be held stretched, knees straight and toes pointed. May be finished with forward rolls, with handspring, with somersault on the mat, and various other combinations.

Jack Knife: Sprint and leap as above. When leaving the board, the arms and the legs are brought forward, so that the hands touch the toes. The body is then straightened out again to stretch position, before landing.

Tuck: When leaving the board, the knees are brought well up to the chest, with the hands grasping the knees. Stretch position, before landing

$\frac{1}{2}$ Turn: After leaving the board, a $\frac{1}{2}$ turn is executed by twisting the body to right or left. May be combined with back roll, extension roll, back handspring or somersault.

Tumbling--5.

Handspring: (on board) Hands are placed at the far end of the board. This may be done with single or double take off. May be finished on the mat with various combinations, such as forward roll, handsprings, forward somersault, etc.

Dives: For length or height are very hard as it is easy to get too much momentum, resulting in landing on the back. Body must be well controlled and the fall broken by the arms.

Forward Somersault: (standing) This stunt is quite a bit harder than the running somersault. It is best executed with a double beat on the board. The head and the arms must be well "tucked."

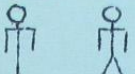


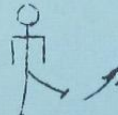
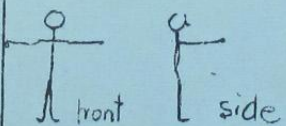
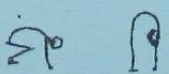
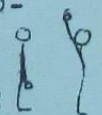
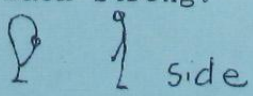

Forward Somersault: (running) Good sprint and a high leap to the end of the board. It is easiest executed with a "tuck". Reliable support needed, or tumbling mat.

Forward Somersault with $\frac{1}{2}$ twist: Proceed as for plain somersault. When the horizontal is reached (head down) a sudden twist of the head and the shoulders will result in landing opposite to the sprint. A good way to learn this stunt is to practise reverse handsprings on the horse crossways. (Tumbling net should be used.)

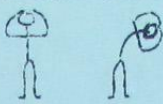
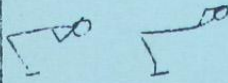
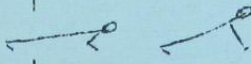
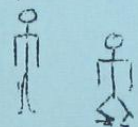
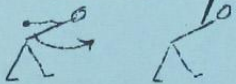
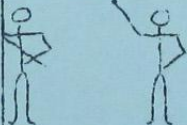

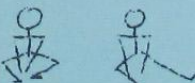
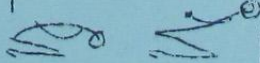
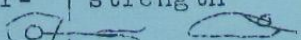
Standing back Somersault: This stunt is best executed with a double "beat" as this gives more spring and consequently more height and distance. Just as in back somersault on the mat, the point of balance of the body should be backward at an angle of about 60 degrees. When the second "beat" is taken, a tuck position is quickly taken. If tumbling net is not available, this stunt is best supported by one man on each side of the mat close to the board, grasping hands closest to the board, leaving the outside arms free to support the shoulders.

DANISH EXERCISES.

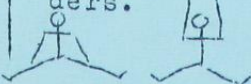
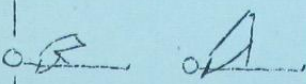

Arranged by Mr. T. Ruben.

EXERCISE.	COMMAND.	EX.#	EFFECT.	REMARKS.
1. Jump in place.	Jumping on the spot, commence!	119	Warmth, etc.	Knees firm, spring movements, arms relaxed.
2. Jump between stand & astride stand.	Jumping feet astride and together, commence!	126	Legs Co.o. 	Lively tempo, knees straight, command falls while doing #1.
3. Wingstanding, heel raising & deep knee bending.	Hips, firm! Heels, raise! Knees, bend! Knees, stretch! Heels, lower! The name, comm!	66	Leg strength Thigh " 	Later with various arm movements. For #4, feet apart & hips, firm!
4. Half wing, stride stand, single arm-circling.	Feet apart, and hips, firm! Lf. arm forward circling, comm!	29	Arms-shoulder flexibility 	Arms close to ear and far to rear. (alternate, back & forw., double, single, opposite)
5. Hops with alternate leg flinging sidw.	Alternate leg fl. Sideways, comm!	127	Legs Co.o. etc. 	Later with arm movements in various directions. with or opp. swinging leg, headtwist, etc.
6. Free arm swings. Forw. downw. sideways.	Name movement, commence!	140	Arms Co.o. 	Not too slow, body relaxed, to shoulder height only. Later with holding arm 1 cnt.
7. Hand squat sit. knee stretching	Hands on floor, knees...bend! Knees...stretch!	23	Legs Flex. 	Easy rhythm. Head touching knees in stretch on heels in squat.
8. Double arm flinging, forw. & upward.	Name movement, commence!	36	Arms & shoulder flex. 	The body leans forw. against the swing.
9. Trunk bending downw. to grasp ankles. Chest raising with low head turning.	To grasp ankles, trunk downw... bend! Trunk upw. raise! and low hand turning chest... raise!	10 99	Trunk flex. Back streng. 	Slow movements for #10. Arms crossed in front of the body.
10. Standing, arm-flinging, between cross & fly.	Name movement... commence!	30	Arms-shoulder flex. 	More effective with heel raising Practise later with leg or knee move. for #11. Feet astride hands, top of head place!

Danish Exercises--2.

<u>EXERCISE.</u>	<u>COMMAND.</u>	<u>EX.#.</u>	<u>EFFECT.</u>	<u>REMARKS.</u>
11. Top stride standing. Sidebending.	Hands on top of head. Feet apart, place! Sidebending to left, commence!	59	Trunk flex. 	Rhythm lively. Later with kneebending, armstretching, also legswinging.
12. Neck stride, bow stand, back stretching.	Feet apart and neck rest. Trunk springing, comm! Trunk forw, stretch!	95	Back strength 	Easy rhythm. Pull head in between knees Later combine with backstretch, or arm-swinging.
13. Stride front lying arm stretching with trunk raise.	Hands on floor, place! Arms...bend! Stretch!	79	Arms & back strength. 	Later one hand on top of other, leg raising, head on hands, elbows sidew.
14. Two light, one deep jump.	Name movement, commence!	119		During armflinging up, back must be str. Later with hands touching floor.
15. Stride angle standing, arm flinging between drag & stretch.	Trunk forward bend! Armfling, drag to stretch, commence!	34	Arms-shoulder flex. 	Lively tempo when movements are learned
16. Half wing stride stand. Trunk twist with single armflinging.	Hips firm! Left arm across body, place! Trunk twisting with armflinging, commence!	54	Trunk, lateral flex. 	
17. Half grasp stride bow standing. Trunk springing.	Grasping left ankle, trunk springing, comm!	11	Trunk, back flex. 	16 & 17 combine well
18. Hand squat sitting. Hop with alternate leg stretching sidew.	In squat sitting position, down! Alter. leg stretching, to the left commence!	4	Legs flex. 	Single or double. Knees completely stretched and bent.
19. Back clasp knee bow sitting chest raising.	In knee sitting position, down! Behind back, hands clasp! Back & arms stretch! relax!	98	Back strength. 	Also with arms sidew, or upwards or in neck rest or hips firm position. In relaxed position, head rests on floor.
20. Ring back lying trunk raising.	On backs, down! Trunkbending, forward, commence!	110	Abdomen strength 	Combine with 22 & 13 by turning to hand resting position

Danish Exercises--3.

<u>EXERCISE:</u>	<u>COMMAND:</u>	<u>EX.#.</u>	<u>EFFECT:</u>	<u>REMARKS:</u>
21. Long sitting arm flinging sidew. upw. and downw.	In long sitting pos. up! Armflinging sidew., upw. & downward, comm!	36	Flexibility, arms, shoulders. 	Back straight, arms behind ears.
22. Back lying single knee raising and stretching with help of hands	On backs, down! Grasping left foot & knee Left knee, raise! Stretch! bend!	17	Legs flexibility 	Combine with 20 & 21.
23. Hand knee standing, trunk twisting with single armflinging.	On hands and knees, rest! Trunk twisting & armflinging to the left, commence!	56	Trunk (lateral) Flexibility 	Combine with 19, also armflinging for No. 24 to standing position, up!
24. Heel raising & knee bending & alternate knee raising, with armswinging forward & sideways.	Armswinging forward and sideways, commence! Name leg movements, comm!	Chap. 1X. 3 b.	Co.ord.	Also with arm-circling.

PASSIVE EXERCISES.

(In pairs, well matched in size & strength)

- 1.a. EXERCISE: Side opposite grasp stride twist standing arm swinging sideways upward.
COMMAND: Facing in opposite directions in stride positions, stand! Grasping partner's hand, back to back, twist! Armflinging upwards, commence!
EFFECT: Arms and shoulder flexibility (#37)
- 1.b. COMPENSATORY: EXERCISE: Grasp stride bow standing, trunk springing.
COMMAND: Grasping ankles, trunk springing, commence!
EFFECT: Back flexibility. (#11)
- 2.a. EXERCISE: Opposite grasp stride angle standing back stretching with helper.
COMMAND: One bench on top of another. Facing bench, one step away, stand! Hands on the bench and trunk forward, bend! Spanbending, commence! Partner places hands on shoulder blades and presses.
EFFECT: Arms flexibility. (#43)
- 2.b. COMPENSATORY: EXERCISE: Opposite foot support back angle lying, trunk bending forward to grasp bench or ankles.
COMMAND: Heels on top of bench in back lying position, down. Arm bending and stretching, commence! See Remarks under 2.a.
EFFECT: Abdomen strength.

Danish Exercises--4.

(Passive Exercises, Cont'd.)

3.a. EXERCISE: Opposite foot support, long sitting back stretching with help.


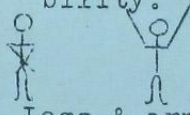
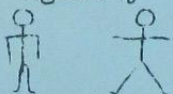
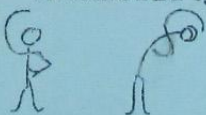
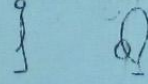
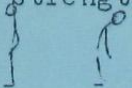
COMMAND: Feet against partner's in long sitting position--down!
Helper in forward change position--go!
Hands clasped over the head--place!
Spanbending--commence!
Helper's hands on own forward knee against partner's upper spine working in slow rhythm.

EFFECT: Flexibility of back. (#47)

3.b. COMPENSATORY: EXERCISE: Trunk spriging with help.

COMMAND: Trunk bending downward--commence!
Helper's hands on shoulder blades. Knees stretched.

EXERCISES FOR WOMEN.

<u>EXERCISE:</u>	<u>COMMAND:</u>	<u>EX.#.</u>	<u>EFFECT:</u>	<u>REMARKS:</u>
1. Jump in place wingstanding, foot placing sideways.	Small jumps in place, commence! Hips, firm! Alternate foot placing sideways to the left, comm! <i>(arm movements)</i>	120	Legs co.o. agility. 	Lightly on the toes Body relaxed. Later combine with arm-stretching, heel touching, also forw. etc.
2. Stride standing arm flinging between cross and fly.	Arms in cross position, pl.! Arm flinging, commence! <i>(from fold to side)</i> <i>(heel raising)</i>	30	Legs flexibility. 	Free rhythm, arms far to the rear, move body slightly forward swing, light heel raise
3. Jump between stride standing and standing with arm raising sideways.	Name movements, Chap. commence! <i>(national hops)</i>	IX. 1.a.	Legs & arms co.o. agility 	On toes and lightly, later different arm movements.
4. Stride standing side bending. <i>"s"</i> <i>(w. heel raise & knee bend)</i>	Left arm over head and right arm in armpit, place! Side bending to rt. comm!	60	Trunk flexibility 	Use weight of body against bending raise heel.
5. Trunk bending downw. to grasp ankles.	To grasp ankles trunk downward, bend! Upward, raise!		Legs and back flex. 	Quick movements Pull head towards knees. Legs straight Combine with # 6.
6. Chest raising with low hand turning. <i>(arm raising)</i> <i>(sidewind)</i>	With low hand turnings, chest raise!	99	Back strength 	Pull shoulder backward. Twist the arms as much as possible.